



circulaire

Zine d'art postal, d'art posté et d'art en général...

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BEYOND MAIL ART AND CYBERSPACE

by Mark Bloch

If you take a look at the last recommendation drafted at the Italian Mail Art Conference in at Villa Fanna, below, you will see that as long ago as 1989 I proposed that mail artists reach out beyond art, beyond the realm of the mail art network to other disciplines.

That was immediately followed by my involvement with The Well and then Echo (www.echonyc.com) a teleconferencing BBS in New York City where I did less mail art and was instead engaged from 1989 to 1995 with a community of people of diverse backgrounds. There, my participation via computer teleconferencing, phone lines, modems and computers, as well as f2f (face-to-face) with writers, musicians, scientists, programmers, businesspeople, publishers, book editors, authors, filmmakers, carpenters, students, and mothers proved to be most valuable and a very satisfying fulfillment of my desire to reach others outside of the mail art circles.

I invited all networkers to log onto Panscan, a section of the Echo virtual environment, to join the dialogue with us. However, most mail artists did not have modems in those days. Nevertheless I proposed that unless mail artists know where they stand on a myriad of issues that are unique to us, they should be hesitant to attempt to exert their influence on people of other disciplines. A list of questions taken from some of my essays of that time, comprised my proposal for the 1992 Congress. Until these questions were answered, I proposed a 1992 Nongress, in solidarity with the International Word Strike that began January 1, 1991 and continued until December 31, 1993. I proposed that in an attempt to simplify and clarify what it is we were doing, networkers answer the questions and then get to work creating a network outside of traditional mail art waves. As you can see from the document drafted at the 1989 Italian Mail Art Congress the final recommendation, number eight out of eight, proposed by me and supported my others, advocated this point of reaching out to people

in other disciplines. When I did this on Echo it proved invaluable. I taught them about mail art and they taught me about a great many other things. Many of them had gone through the Interactive Telecommunication Program ITP Program at New York University and that was the foundation of this community, though it quickly expanded to include all sorts of other non-ITP people, including me. At first I was the only artist but soon after the system grew to include the first online experiences of the Whitney Museum, Paper Magazine, The Village Voice and other influential opinion makers in New York. Echo got quite a bit of buzz in the local and national press in those days of early cyberspace and the creation of "Silicon Alley" downtown. I was right in the middle of it, promoting the concepts that we used in mail art, networking, tourism, self-historification, the New York Correspondence School, Neoism, The Art Strike and others. Every one of those intelligent, influential people participated in Panscan the mail art networking tool I invented that soon grew far beyond mail art itself. It took the free-form, experimental mail art attitude but became more about life in general with an art twist to it. The founder of the Echo system called Panscan a "performance in progress."

I always felt that the entire concept sprang forth from my sitting on the grass at Villa Fanna in Villorba Italian with the likes of our host Mariapia Fanna Roncoroni, Ruggero Maggi, Vittore Baroni, Piernario Ciani, Giovanni and Renata Strada, Siglinde Karlbach, Achim Weigelt and other mail artists discussing mail art.

J'ai reproduit ici un article écrit par Mark Bloch qui est intéressant et toujours d'actualité. Il peut être consulté avec plusieurs autres articles au lien suivant: <http://www.panmodern.com/italian-congress89.html>

CONCLUSIVE STATEMENT OF THE ITALIAN DECENTRALIZED MAIL ART CONGRESS

1) INTERPERSONAL CONTACTS:

3 group debates and many dialogues between small mail artists groups.

2) MASS MAIL ART:

There is a first problem, common to almost everyone, of lack of money and time, to which intervenes, in a second time, a sort of "natural selection" determined by the little quality and lack of energy of some received works.

3) LACK OF INFORMATION:

This point has not been discussed by lack of time, seen the complexity of the problem.

4) ARCHIVES:

Generally the archives are born as private structures but they are available to everyone who wish consult it. There is for the mail artists working from long time in MA network, the great problem of the quantity of archived material.

5) SELECTIONS OF CORRESPONDANCE:

See point 2.

6) ART - MARKET:

Once again has been affirmed the not commercial character of MA. However we agree to private or public sponsors. The debate on this point, has been solicited by the Balint Szombathy's text who, essentially, is against all the attempts of institutionalizing MA in sincerity with a similar text of Piero Simoni (see "Postal Poetry"1982) Some participants to the meeting have instead taken an other position affirming that, even keeping MA energy and therefore without prestituting it, it's also necessary promoting operations with the same institutions as:

MAIL ART USES INSTITUTIONS IN THE PLACES
OF INSTITUTIONS AGAINST INSTITUTIONS

R. MAGGI

7) AUTONOMY:

This point has not been debated by lack of time.

8) COOPERATION:

Has arisen the problem of not isolation beneath MA circuit and proposed a closer collaboration with artists of others media and operators of different sectors.

DECENTRALIZED MAIL ART CONGRESS



Message au destinataire:



A background image showing various art supplies including a white marker, a wooden palette, and several postcards or small artworks.

Mail Art
EXHIBITION
August 1st - October 1st 2011

CALL FOR ENTRIES
On the theme
of the all
encompassing
world of
WORDS

The Bay County Public Library
Panama City, Florida

**NO JURY.
NO FEE.
NO RETURN.**
Postal delivery only!

Questions?
Contact
Bettina Mead
850.522.2120
or visit: www.nwrls.com

Please send submissions
to arrive before **August 1, 2011**
All media, All sizes, All ages,
multiple entries encouraged...

design & photography by: **frshnk**
frshnk.com

Send submissions to:

Word Mail Art
Bay County Public Library
898 West 11th St.
Panama City, Florida 32401

Word Mail Art
Matthew L. Jankowski Archive
505 East 7th Street
Panama City, Florida 32401

FRANCE

France d'enchanteurs paysages
Du baiser du grand large
sur les plages et falaises côtières
aux forêts roucoulant dans le ciel
Du poème des champs ou pins des plaines
qui émeut l'horizon
à la respiration d'éternité
des plus hautes neiges

Et je suis heureuse d'être de France

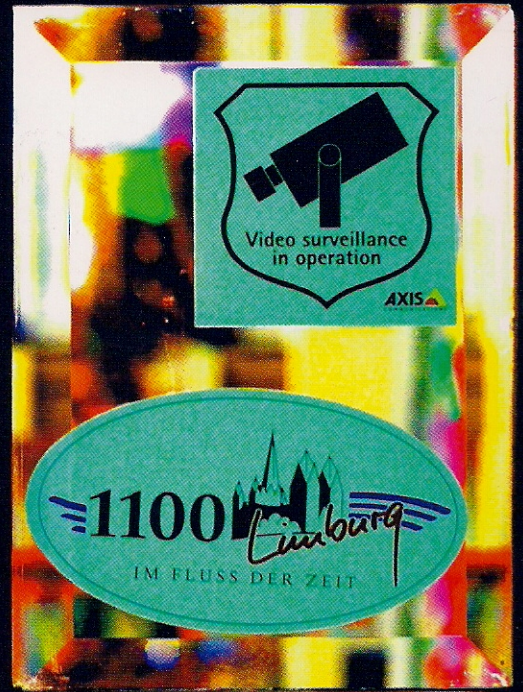
France des Arts
De Lascaux à Alain Thomas
Des bisons de l'Ariège
à l'oiseau de liberté d'Ellen Fernex
Des chevaux ciselés dans os ou bois de reine
par un sculpteur de la Préhistoire
au Mont - Saint - Michel
Des menhirs à la Tour Eiffel
France du Verbe dense de Sens
Des troubadours à Joseph D'Arbaud
De Madame de la Fayette à Lucile Negel
D'Albert Camus à Monique Romagny - Vial
France des Sciences
Des salvatrices et virtuoses
opérations chirurgicales aux fusées
France présente de la Mémoire et de l'Avenir
Par l'altruisme des Nathalie Lescop - Boeswillwald
Dans l'inextinguible lumière morale de Victor Hugo
France en quête du Juste
France de combat contre la misère
France de combat contre l'oppression
France de combat contre toute discrimination humaine
France de combat contre l'immanité

Et je suis fière d'être de France

Mais France du XXI^{ème} siècle
de surproduction des biens matériels
où des êtres humains sont sans toit
comme s'ils valaient moins que des chiens

Et j'ai honte d'être de France

Un poème de : Béatrice Gaudy,
155 rue de Grenelle, 75007, Paris,
FRANCE



Un carte postale de: Roland Halbritter, Muehlweg 15, 97720, Nuedlingen, ALLEMAGNE

Pour consulter tous les précédents numéros de CIRCULAIRE132 voir le blogalerie suivant:

To consult all CIRCULAIRE132 previous issues, go to the following blogallery:

<http://circulaire132.blogspot.com>



Un ATC de: Tatiana Makarova, P.O. Box 85,
Kazan, 420097, Tatarstan, RUSSIE

Bruno Chiarlone



**CAVELLINI NEXT
CENTURY**

Guglielmo Achille Cavellini

Un ATC de: Bruno Chiarlone, 58 rue Berte Lotti,
17014, Cairo Montenotte (SV), ITALIE page 3



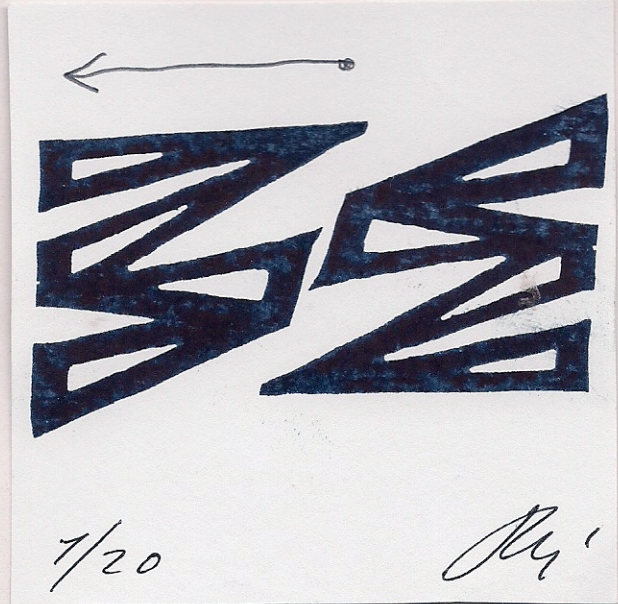
Un 8cm x 8cm de: Jacques Rouby, 18 rue de Denny, 46200, Souillac, FRANCE



Un 8cm x 8cm de: Réjean F. Côté, 12465 avenue De Troyes, Québec, QC, G2A 3C9, CANADA



Un 8cm x 8cm de: Ambassade d'Utopia "E", 38 Grande-Rue, 02300, Guivry, FRANCE



Un 8cm x 8cm de: Lubomyr Tymkiv, A/C 9875, Sadivnycha 19/1, 79038, Lviv, UKRAINE



↑ Un timbre d'artiste de: Lothar Trott, Turnerstrasse 39, 8006, Zürich, SUISSE

@RtH*Le

c/o Boog, PO Box 1313, Lawrence, KS 66044 USA

@RtH*Le is a sporadic correspondence assembling magazine.

To participate in @RtH*Le, send 5 to 20 copies of your 2-dimensional (more or less) graphic work, 5½" x 8½" (A5) in size, to the address above. The size of your @RtH*Le will depend on the number of works you send. Please allow 2 cm ¾" on short side for binding. Theme and media free. 2-sided is good. Hand made is good. Holes are good. Translucence is good. Everything is OK.

Each copy of @RtH*Le is unique and includes original works from other artists around the world (artistamps, collage, painting, found images, rubberstamps, etc.), mail art project news, personal correspondence, and whatever else the publisher feels like including.

Questions? mrboog@att.net

PROJETS....



DE MAI
A AOÛT
/11

Appel Art postal Hommage à

Jean-Paul Gaultier

L'enfant terrible de la mode, qui détourne les codes vestimentaires.

L'art postal consiste en un objet créatif sous forme d'envoi de lettres, colis, ou tout autre support confié à la poste.

Technique et grandeur libres
Sans date limite
Pas de vente
Inclure votre adresse électronique

Art postal en échange

Raymond FURLOTTE
6768, deNormanville
Montréal, Québec, H2S 2C1
furlotte@vif.com

Dans le cadre du projet « Citoyens du monde » en partenariat avec l'école primaire, le Centre de Loisirs Associé à l'Ecole) Les Vergers lance un appel à projets sur les thèmes suivants :
As the project « Citizens of the world » in partnership with the primary school, the day care center Les Vergers invite you to participate to a mail art call on the following themes :

**MONTRE MOI TON PAYS
SHOW ME YOUR COUNTRY
MONTRE MOI TON CONTINENT
SHOW ME YOUR CONTINENT**

Date limite 15 juin 2012
Deadline : June 15th 2012
Format libre , free format, Envoi à : Send to :

CLAE Primaire Les Vergers
2 Impasse des Vergers
31100 TOULOUSE
FRANCE



**From: Anything Goes
Everything Shows!
5th Annual Int'l Call for Entries**

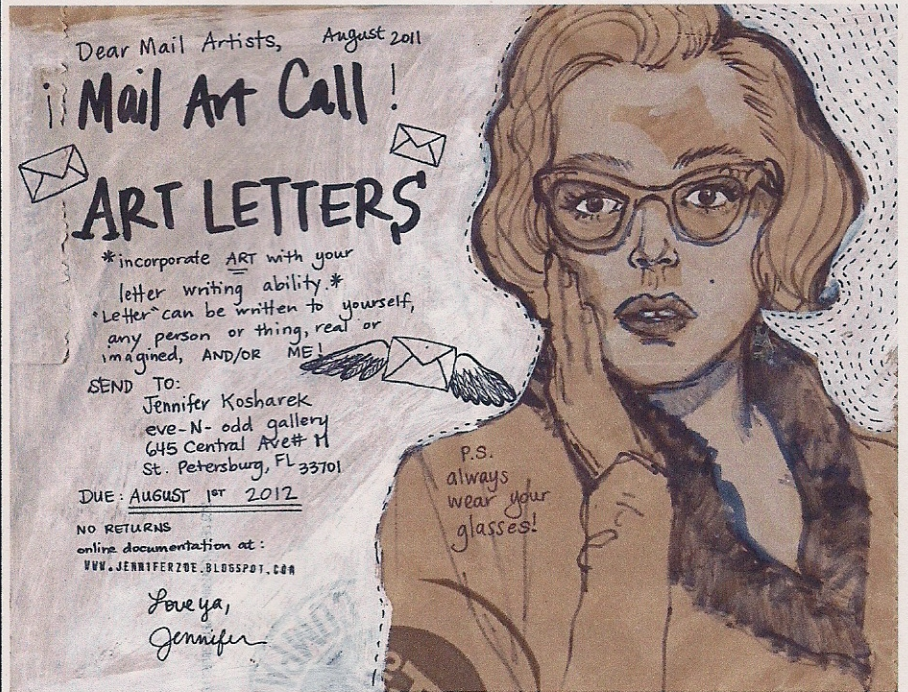
Calling all mail artists

Our mail art show title says it all...
as ALL submissions received through
the mail WILL be exhibited.

- DEADLINE: Sept. 6, 2011
- OPENING: Sept. 10, 2011
- FORMAT: any size or shape; if you can stamp it and get it through the postal system, it will show.
- TECHNIQUE: All media & themes will be accepted including mixed media, collage, montage, sculpture digital art, painting, printmaking, photography, YOU name it.
- NO ENTRY FEE. NON-RETURNABLE.

MAIL TO: Carlos/Cynthia
Courtyard Gallery & Agency
P.O. Box 9907
Asheville, NC 28815 USA

ashevillecourtyard.com •
purplecoca@aol.com



Dear Mail Artists, August 2011

Mail Art Call!

ART LETTERS

- *incorporate ART with your letter writing ability.*
- *Letter can be written to yourself, any person or thing, real or imagined, AND/OR ME!

SEND TO:
Jennifer Kosharek
eve-N-odd gallery
645 Central Ave# 11
St. Petersburg, FL 33701

DUE: AUGUST 10th 2012

NO RETURNS
online documentation at:
WWW.JENNIFER20E.BLOGSPOT.COM

Love ya,
Jennifer

P.S.
always
wear your
glasses!

Open call for submissions to participate in a global project. Is the first Mail art exhibition held in Trinidad. We invite artists, non-artists and your friends to be part of this project.

Topic of the project: Self-portrait. Is a glance of what you reflect, how do you want to be seen, remembered, the traits that define you from a personal point of view.

Postcards should be approximately 13 x 18 cms (app. 5 x 7) Send without envelope and with stamp.

There is no required technique (photograph, painting, collage, mixed media, etc). However postcards should be durable enough to travel by mail, and shouldn't be too heavy or delicate.

On the back of the postcard, please include your full name, age, country, address and e-mail address. Send @:

Vasquez La Roche
20 Rowan St.
Balmain - Couva
Trinidad & Tobago

Deadline: December 2011, exhibition on January 2012.





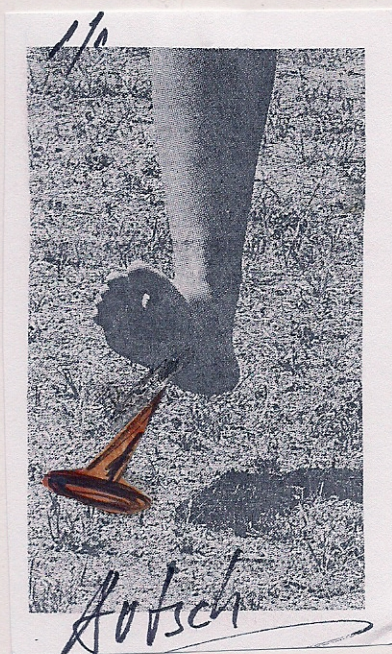
Un timbre d'artiste de: Bruno Chiarlone, 58 rue Berte Lotti, 17014, Cairo Montenotte (SV), ITALIE



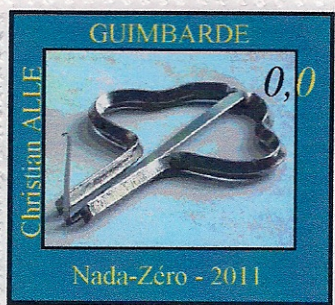
Une œuvre de: Henk J. Van Ooyen, Vlinderveen 258, 3205 EJ, Spykenisse, PAYS-BAS



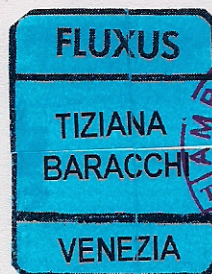
Un ATC de: Samuel Montalvetti, Av. Rivadavia 2109, 1a dto 3, 1034, Buenos Aires, ARGENTINE



Une œuvre de: Heinz Lotz, Weiterstädter Str. 15, 64291, Darmstadt, ALLEMAGNE



Un timbre d'artiste de: Christian Allé, 9 rue du Pré de la Mer, 50460, Urville-Nacqueville, FRANCE



ITINERARI 80 POST

Un timbre d'artiste de: Tiziana Baracchi, Via Cavallotti 83-B, 30171, Venezia-Mestre, ITALIE



Une œuvre de: Sarah Jo Pender, 2596 N Girls School Rd., Indianapolis, IN, 46214, USA



Un 8cm x 8cm de: Andrew Maximilian Niss, Gut Hanerau, 25557, Hanerau Hademarshen, ALLEMAGNE



Un 8cm x 8cm de: Miguel Jimenez/El Taller de Zenon, C/Santa Maria de Guia 1-40C, 41008, Sevilla, ESPAGNE



Un 8cm x 8cm de: Diane Bertrand, 9109 rue Deschambault, Saint-Léonard, QC, H1R 2C6, CANADA



Un autocollant de: José Roberto Sechi, Av. M-29 no. 2183, Jd. São João, Rio Claro, SP, CEP 13505-410, BRÉSIL



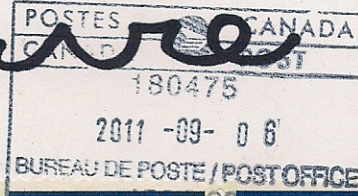
Août 2011

No. 70

132

circulaire

~~CIRCULAIRE 132~~
12465 Avenue de Troyes
Québec, QC, G2A 3C9



NE PAS PLIER

Destinataire:

REJEAN F. CÔTÉ
12465 AVENUE DE TROYES
QUÉBEC, QC
G2A 3C9

Participants:

- Béatrice Gaudy, 155 rue de Grenelle, 75007, Paris, FRANCE
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- Jacques Rouby, 18 rue de Denny, 46200, Souillac, FRANCE
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- José Roberto Sechi, Av. M-29 no. 2183, Jd. São João, Rio Claro, SP, CEP 13505-410, BRÉSIL

